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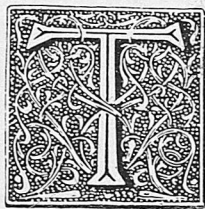
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NEW YORK INTERIORS IN THE FRENCH STYLES.



THE illustrations of a French Tapestry Hall and Empire Library, on the present and following pages, were designed and executed by Georges A. Gleanzer and Joseph H. Taft, architects and decorators of this city. We venture to say, regarding the Empire Library, that no finer rendering of the style can be found even in Paris itself. The furniture is sumptuous, and has been elaborated with much thought, knowledge and skill. While it is a humiliating thought that our American decorators are still

ductions, which are made to sell rather than to last. The widely increasing market for furniture in all civilized countries, is one of the characteristics of the present age, and the enormous demand for certain grades enables machinery to be used in economizing labor, and the successful pattern nowadays is that which can be most easily reproduced by machinery, with all the cheap enrichment that comes from the employment of lathes, band-saws and carving machines. Everywhere the everlasting spindle and machine made moulding, and the machine made carving, weary the eye with their redundancy. While such a method of construction may be one of the necessities of the trade, it is attended with a fatal facility for sinking into the gulf of hopelessly cheap and meretricious work, in which the craze for novelty far outweighs the desire for art. Hence the necessity of exhibiting examples the highest excel-



FRENCH TAPESTRY HALL IN MRS. C. B. ALEXANDER'S MANSION, NEW YORK CITY. THE APPOINTMENTS INCLUDE TWO LARGE VASES OF SEVRES PORCELAIN, WITH DELICATE GILT BRONZE MOUNTINGS, TERMINATING IN CANDELABRA, BY GOUTHIERE. THERE IS ALSO A COMMUNE IN LACQUER, WITH FINE BRONZE MOUNTINGS. DESIGNED AND EXECUTED BY GEORGES A. GLEANZER AND JOSEPH H. TAFT.

dependent upon foreign ideas in producing their finest work, yet, on the other hand, amid the wilderness of cabinet work that bears the prominent evidence of the lathe and the steam plane, with machine mouldings and stamped ornament, it is gratifying to find furniture of such excellence created, even though it be a direct reproduction of furniture of other times and of other people. The ruling principle of the two interiors published is to avoid over-ornamentation and pretension, and create solid and elegant work in well constructed furniture worthy of the high reputation of the artists that produced it.

Unfortunately for the success of work of this description, it costs too much for the average customer, and hence it must suffer the fierce competition from more showy and ornate pro-

lence in decorative art, of educating the eye with the results of perfect taste into which the highest qualities of the human mind are incorporated; results that are moulded by imagination and sentiment and an innate love of beauty.

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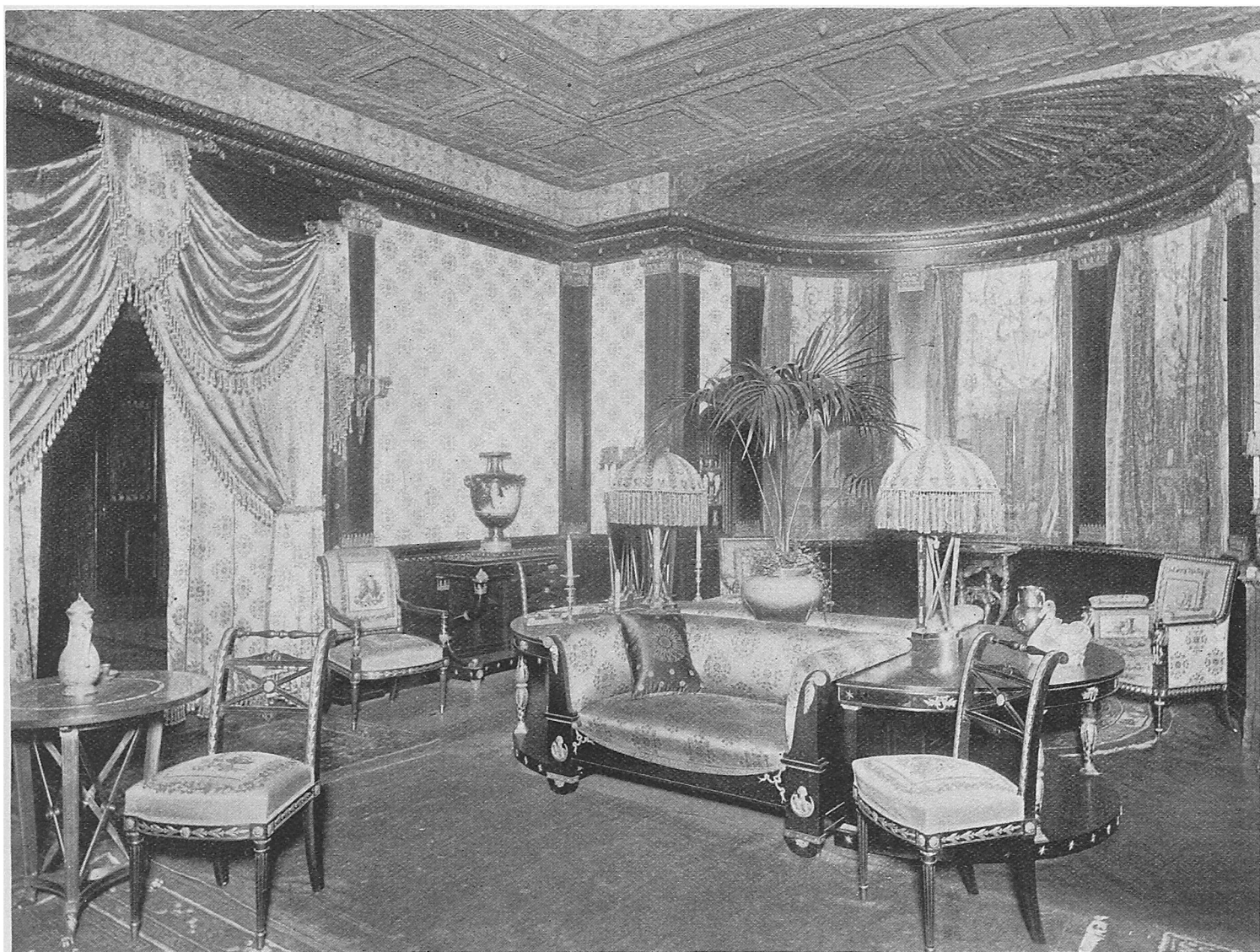
HOURLY trains to the North and West by New York Central. See time table.

THE DECORATOR AND FURNISHER.

DECORATIVE NOTES.

A PARISIAN dining-hall, which is panelled with matchless Gobelins, was on the night of a dinner in March, profusely decorated with flowers. It was, indeed, "*un dîner fleuri*." Great pomegranate bushes in square boxes of old Sevres porcelain raised their crimson blossoms against the sombre magnificence of the walls, and the chandelier above the long square dinner-table was swathed in drooping wreaths of bright Chinese hibiscus and lustrous Indian ivy. A regular bank of white roses covered the table, the flowers being set so closely together that the table cloth was entirely concealed. Each plate was surrounded with a border of crimson jaqueminot rose-

THERE is now no limit to the luxury displayed in Parisian housefurnishing. A good instance can be given thereof by the bedroom which the young Duke d'Ayen has caused to be prepared for his lovely wife. The bed is of hammered silver, and rests upon a kind of dais covered with white velvet, whilst the hangings, chairs and chaises-longues are of white satin embroidered with sprays of white heather and clusters of snow violets in floss silks. The window curtains and portières are of point d'Alençon over satin of the faintest and most evanescent shade of sea shell pink, hardly discernible beneath the meshes of costly fabric, but yet casting a rosy glow into the room. The toilet-duchesse standing before the window is also draped with point d'Alençon over palest pink, and is littered with all kinds of



EMPIRE LIBRARY IN MRS. C. B. ALEXANDER'S MANSION, NEW YORK CITY. A UNIQUE AND ARTISTIC FEATURE IS THE ARRANGEMENT OF THE TWO SOFAS IN THE CENTRE OF THE APARTMENT, WITH SEMICIRCULAR TABLES FITTING UNDER THE ARMS OF THE SOFAS AT EITHER END. SHOULD THE CENTRE OF THE ROOM BE REQUIRED FOR ANY PURPOSE, THE SOFAS CAN BE PLACED AGAINST THE WALLS, AND THE TABLES WILL FORM A CIRCULAR TABLE. DESIGNED AND EXECUTED BY GEORGES A. GLAENZER AND J. H. TAFT.

buds, and from the surtout, representing a boar hunt in delicately wrought gold cordons of white and crimson orchids, intermingled with grapes and clusters of luscious looking strawberries, lost themselves among the roses. Nothing can give an idea of the coup d'oeil presented by this flowery board and a murmur of admiration escaped the lips of the guests as they took their places.

Each of the four salons was also profusely decorated with flowers, and the huge hall looked like a reproduction of the valley of Cashmere, with its tall fade-palms, its garlands of blue and white passion flowers and the hanging baskets of orchids and tropical plants which swung from the ceiling by long silver chains.

bottles, brushes, flacons and trays in silver encrusted with pink rubies. Banks of pale pink dwarf azaleas are planted in silver jardinières, and the rug is of ermine. A bathroom worthy of Venus herself opens from this ideal sleeping apartment. Walls, floor and ceiling are of pink Carrara marble, with a frieze of carved cupids gamboling among garlands of superbly executed flowers and fruit. The tub is reached by going down three marble steps, and is surrounded by groups of blossoming pink camelias and yellow mimosas, and a silver fountain in the shape of a dolphin replaces the ordinary douching apparatus. This room is lighted from the ceiling through a pink silk vellum, and at night tiny electric lights fashioned like rosebuds turn the whole place into a bower of light.